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The Sixth Chester Book of Motets

Christmas and Advent Motets
for 4 voices



Edited by Anthony G. Petti

CHESTER MUSIC

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Dedicated to the Calgary Renaissance Singers

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CHESTER MUSIC

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Cover:

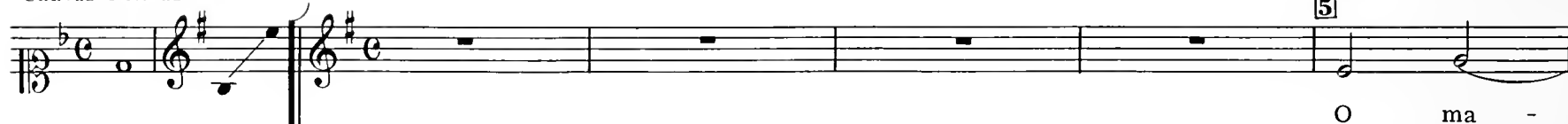
*Virgin and Child in a landscape, Netherlandish School.
Presented by Queen Victoria to the National Gallery
at the Prince Consort's wish in 1863
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O MAGNUM MYSTERIUM

How great a mystery and wonderful a sacrament that beasts should see the
new-born Lord lying in a manger.

William Byrd (1543–1623)

Cantus Primus



Contratenor



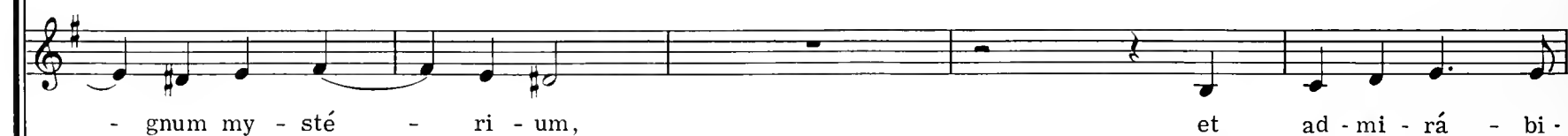
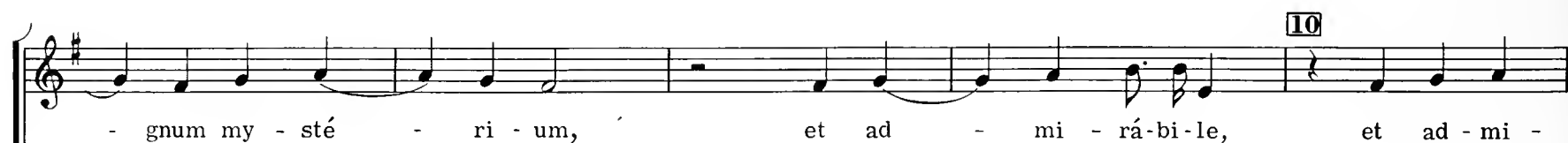
Tenor



Bassus



Larghetto $\text{♩} = c.76$



15

- rá - bi-le sa - cra-mén - tum, sa - cra - mén-tum, et ad-mi - rá - bi - le sa -

- le sa - - cra - mén - tum, sa - cra - mén-tum, et ad-mi - rá - bi-le sa -

8 et ad - mi - rá - bi-le sa - cra - mén - tum, et ad-mi-rá - bi-le

- tum, sa - cra-mén - tum, et ad - mi - rá - bi-le sa - cra-mén - tum, sa -

15

mp *mf* *mf* *mf*

20

- cra - mén - tum, ut a - ni - má - li - a, ut a - ni - má - li -

- cra-mén - - tum, ut a - ni - má - li - a, ut a - ni - má - li - a vi -

8 sa - cra-mén - tum, ut a - ni - má - li-a, ut - a - ni - má - li-a vi-dé - rent

- cra - mén - tum, ut a - ni - má - li - a vi - dé - - rent

20

p *p* *mf* *mf*

25

- a vi - dé - rent Dó - mi - num na - tum, vi - dé - rent Dó - mi-num na -

- dé - rent Dó - mi-num, ut a - ni - má - li-a vi - dé - rent Do-mi-num, vi - dé - rent Dó - mi-num

8 Dó - mi - num na - tum, na - tum, vi - dé - rent Dó - mi-num na -

ut a - ni - má - li-a vi - dé - rent Dó - mi-num, vi - dé - rent Dó - mi - num

25

mf *f*

30

- - tum, na - - - tum ja - cén-tem in prae sé - pi - o, ja -

na - tum, na - - tum ja - cén - tem in prae - sé - pi-o, in prae-sé - pi -

8 - - tum, ja-cén-tem in prae-sé - pi - o, ja - cén - tem. in prae -

na - tum, ja-cén-tem in prae-sé - pi - o, in prae - sé-pi - o

30

p *mp*

35

- cén - tem in prae - sé - - pi - o, ja - cén - tem in prae - sé - pi-o, prae -

- - o, ja - cén-tem in prae - se - - pi - o, in

8 - sé - pi - o, prae-sé - pi - o, in prae-sé - pi-o, ja - cén-tem

ja - cén - tem in prae-sé - pi - o, ja - cén - tem in prae - sé - pi-o,

35

mp *mf* *mf* *mf*

40

- se - pi - o, ja - cén-tem in prae - sé - pi - o.

prae - sé - pi - o, ja - cén-tem in prae - se - (b) - pi - o.

8 in prae - sé - pi - o, ja - cén-tem, ja - cén-tem in prae-sé - pi - o.

in prae - sé - pi - o, in prae - sé - pi - o.

40

p *poco rit.* *pp*

MAGI VENIUNT AB ORIENTE

Magi came from the east to Jerusalem questing and asking:
where is he who is born King of the Jews? For we have seen
his star and have come with gifts to worship him. (Matthew ii, 1-2)

Clemens non Papa (c.1500 – 56)

Superius

Ma - gi vé - ni - unt ab o - -

Contratenor

Ma - gi vé - ni - unt ab o - ri - én - -

Tenor

Ma - gi vé - ni -

Bassus

mp

mp

mp

Superius

- ri - én - - te, ab o - ri -

Contratenor

- te, ab o - ri - én - - te, ab o - ri - én - -

Tenor

unt ab o - ri - én - te, ab o - ri - én -

Bassus

Ma - gi vé - ni - unt, Ma - gi vé - ni - unt

mp

mf

mf

mf

15

- én [- te, o ri - én -] - te Je - ro -

- te, ab o ri - én - te Je - ro - só - li - mam, quae - rên - tes, Je -

8 - te, ab o ri - én - te Je - ro - só - li - mam, quae - rên - tes,

ab o ri - én - te Je - ro - só - li - mam, quae - rên - tes, Je -

15 *mf*

20

- só - li - mam, quae - rên - tes et di -

- ro - só - li - mam, quae - rên - tes et di - cên -

8 Je - ro - só - li - mam, quae - rên - tes et di - cên -

- ro - só - li - mam, quae - rên - tes et di - cên - tes, et

20 *p* *mp*

25

- cên - tes, et di - cên - tes:

- [tes di - cên] - tes: u - bi est qui na -

8 - tes, et di - cên - tes, [et di - cên - tes:] u - bi est qui na -

di - cên - tes, et di - cên - tes: u - bi est qui na -

25 *mf* *mp* *mp*

30 u - bi est qui na - tus est rex Ju - dae -

- tus est, u - bi est qui na - tus est rex Ju - dae -

8 - tus est, u - bi est qui na - tus est rex Ju - dae -

- tus est, u - bi est rex Ju - dae - ó

30 *mp* *mf* *mf* 35

- ó - rum, rex Ju - dae - ó - rum,, rex

- ó - rum, [rex Ju - dae - ó - rum, rex Ju - dae - ó - rum?] -

8 ó - rum, rex Ju - dae - ó - rum, Ju - dae - ó - rum? -

- rum, [rex Ju - dae - ó - rum, Ju - dae - ó - rum? -]

40 *f* 40

Ju - dae - ó - rum? Cu - ius stel - lam ví - di - mus, [ví -

-] Cu - ius stel - lam ví - di - mus, [cu - ius stel - lam ví - di - nus, cu -

8 - rum? Cu - ius stel - lam ví - di - mus, [ví - di - mus, -] cu -

Cu - ius stel - lam ví - di - mus, cu - ius

45 *p* *p* *mp* *mp*

50

- di - mus, —] cu - ius stel - lam ví -

- ius stel - lam ví - di - mus, —] cu - ius stel - lam ví - di -

8 - ius stel - lam ví - di - mus, cu - ius stel - lam ví - di - mus, cu - ius stel - lam

stel - lam ví - di - mus, [cu 50 ius stel - lam ví - di - mus.] cu - ius stel - lam ví - di -

mf

55

- di - mus, et vé - ni - mus cum — mu - né - ri - bus a - do -

- mus, et vé - ni - mus cum — mu - né - ri - bus a - do -

8 ví - di - mus, et vé - ni - mus cum mu - né - ri - bus a - do -

- mus, et vé - ni - mus cum — mu - né - ri - bus a - do -

55

p

mp

60

- rá - re Dó - mi - num.

- rá - re Dó - mi - num, a - do - rá - re Dó - mi - num.

8 - rá - re Dó - mi - num, [a - do - rá - re Dó - mi - num.]

- rá - re Dó - mi - num, a - do - rá - re Dó - mi - num.

60

cresc.

mp rall.

p

VERBUM CARO FACTUM EST

The Word was made flesh and lived among us: and we have seen his glory. (*John, i, 14*)

Loyset Compère (c. 1450 – 1518)

Superius 5

Ver-bum ca - ro fa - ctum _____ est, et ha - bi - tá - vit in no - bis:

Contra Altus

Ver-bum ca - ro fa - ctum _____ est, et ha - bi - tá - vit in no - bis:

Tenor

Ver-bum ca - ro fa - ctum _____ est, et ha - bi - tá - vit in no - bis:

Bassus

Ver-bum ca - ro fa - ctum _____ est, et ha - bi - tá - vit in no - bis:

Largo (tempo ad lib)

et ví-di-mus gló - ri - am e - - - [-ius, e -] - - - ius.

et ví-di-mus gló - ri - am e - - - [-ius, _____ e -] - - - ius.

et ví-di-mus gló - ri - am e - - - [-ius, _____ e -] - - - ius.

et ví-di-mus gló - ri - am e - - - [-ius, e - ius. _____]

Poco piu mosso $\text{♩} = c.45$ 10

RORATE CAELI

Pour out dew from above, you heavens, and let the clouds rain down the
Just One. Show us your mercy, Lord, and grant us your salvation. Come,
Lord, and do not delay. Alleluia. (*Isaiah*, xlv, 8)

Francisco Guerrero (c. 1527 – 99)

Cantus

Ro - rá - te cae - li dé - su - per, ro - rá - te

Altus

Ro - rá - te cae - li dé - su -

Tenor

Ro - rá - te cae li dé - su - per, ro - rá - te cae - li dé - su -

Bassus

Allegro $\text{♩} = c. 104$

mp

5

cae - li dé - su - per, ro - rá - te cae - li dé - su -

- per, dé - su - per, ro - rá - te cae - li

8 - per, ro - rá - te cae - li dé -

Ro - rá - te cae - li dé - su - per et

5

mp

mf

* First eight notes of tenor are in the alto in the original.

10

- per et nu - bes

dé - su - per et nu - bes plu - ant ju - stum, et nu -

8 - su - per et nu - bes plu - ant ju - stum,

nu - bes plu - ant ju - stum, et

10 *mf*

15 20

plu - ant ju - stum: a - pe - ri -

- bes plu - ant ju - stum, et nu - bes plu - ant ju - stum: a - pe - ri - á -

8 et nu - bes plu - ant ju - stum: a - pe - ri -

nu - bes plu - ant ju - stum: a - pe - ri - á - tur

15 20 *p*

25

- á - tur ter - ra et gér - mi - net Sal - va - tó - rem.

- tur ter - ra et gér - mi - net Sal - va - tó - rem. O - stén - de

8 - á - tur ter - ra et gér - mi - net Sal - va - tó - rem. O -

ter - ra et gér - mi - net Sal - va - tó - rem.

25 *poco rit.* *meno mosso*

30

O - stén - de no - bis, Dó - mi - ne, mi

no - bis, Dó - mi - ne, mi - se - ri - cór - di - am tu -

8 - stén - de no - bis, Dó - mi - ne, mi - se - ri - cór - di - am tu -

O - stén - de no - bis, Dó - mi -

30 *mp accel.*

35

- se - ri - cór - di - am tu - am, et sa -

- am, mi - se - ri - cór - di - am, tu - am, et

8 - am, mi - se - ri - cór - di - am, tu - am, et

- ne, mi - se - ri - cór - di - am, tu - am, et

35 *mf*

40

- lu - tá - re tu - um, et sa - lu - tá - re

sa - lu - tá - re tu - um da no - bis, et sa - lu - tá -

8 sa - lu - tá - re tu - um da no - bis, et sa - lu - tá -

sa - lu - tá - re tu - um da no - bis,

40 *f*

45

tu - um da no - bis. Ve - ni, Dó - mi - ne,

- re tu - um da no - bis. Ve - ni, Dó - mi - ne, ve -

8 - re tu - um da no - bis. Ve - ni, Dó - mi - ne, ve - ni, Dó - mi -

Ve - ni, Dó - mi - ne, ve - ni,

45

mf

mf

mf

mf

50

ve - ni, Dó - mi - ne, et no - li tar - dá - re,

- ni Dó - mi - ne, et no - li tar - dá - re, ve -

8 - ne, et no - li tar - dá - re, ve -

Dó - mi - ne, et no - li tar - dá - re, ve -

50

f

f

mf

ve - ni, Dó - mi - ne, et no - li tar - dá - re.

- ni, Dó - mi - ne, et no - li tar - dá - re.

8 - ni, Dó - mi - ne, et no - li tar - dá - re.

- ni, Dó - mi - ne, et no - li tar - dá - re.

mf

dim. e rall.

p

Hans Leo Hassler (c. 1564–1612)

Cantus

Altus

Tenor

Bassus

Andante con moto $\text{♩} = \text{c.64}$

Di - xit Ma - ri - a ad án - ge - lum, ad án -

[illegible]

15

- a ad án - ge - lum, di - xit Ma - rí - a ad án - ge -

- a ad án - ge - lum, di - xit Ma - rí - a ad án - ge - lum

8 - a ad án - ge - lum, ad án - ge - lum, di - xit Ma - rí -

di - xit Ma - rí - a ad án - ge - lum,

15 *mf*

mp *mf*

20

- lum, ad án - ge - lum, ad án - ge - lum: Ec - ce an - cíl - la

di - xit Ma - rí - a ad án - ge - lum, ad án - ge - lum: Ec - ce an - cíl - la

8 - a ad án - ge - lum, ad án - ge - lum: Ec - ce an - cíl - la Dó -

di - xit Ma - rí - a ad án - ge - lum: Ec - ce an - cíl - la

20 *p* *poco rit.* *meno mosso* *mf*

25 30

Dó - mi - ni, ec - ce an - cíl - la Dó - mi - ni, fi - at

Dó - mi - ni, ec - ce an - cíl - la Dó - mi - ni, fi - at mi -

8 - mi - ni, ec - ce an - cíl - la Dó - mi - ni, fi - at mi -

Dó - mi - ni, ec - ce an - cíl - la Dó - mi - ni,

30 *mp* *mp*

35

mi - hi se - cún-dum ver - bum tu - um,

- hi, fi - at mi - hi se - cún - dum ver-bum tu - um, se - cún-dum ver - bum tu - um, se -

8 - - hi se - cún-dum ver - bum tu - um, se - cún - dum ver-bum tu - um, ver -

fi - at mi - hi se - cún-dum ver - bum tu - um, se -

piu mosso

35

mf *p* *mp*

40

se - cún-dum ver-bum tu - um, se - cún-dum ver-bum tu - um. Ec -

- cún-dum ver-bum tu - - um, se - cún - dum ver - bum tu - um. Ec -

8 - bum tu - um, se - cún-dum ver-bum tu - um, se - cún-dum ver-bum tu - um. Ec - ce

- cún-dum ver-bum tu - um se - cún - dum ver - bum tu - um. Ec -

mp *mf* *poco rit.* *meno mosso*

40

mp *mf* *p*

45

- ce an - cíl - la Dó - mi - ni, ec - ce an - cíl - la Dó - mi - ni,

- ce an - cíl - la Dó - mi - ni, ec - ce an - cíl - la Dó - mi - ni, fi -

8 - an - cíl - la Dó - mi - ni, ec - ce an - cíl - la Dó - mi - ni,

- ce an - cíl - la Dó - mi - ni, ec - ce an - cíl - la Dó - mi - ni,

45

50

mp *p*

fi - at mi - hi se - cún - dum ver - bum tu -

at mi - hi, fi - at mi - hi se - cún - dum ver - bum tu -

8 fi - at mi - hi se - cún - dum ver - bum tu -

fi - at mi - hi

p *piu mosso* *p*

[illegible][illegible]

ECCE VIRGO CONCIPIES

See. A virgin shall conceive and give birth to a son;
and he shall be called Emmanuel. (*Isaiah*, vii, 14).

Discantus

Ec-ce vir-go con - cí - pi - et. _____ Heinrich Isaac (c. 1450 – 1517)

et _____ pá - - - - - ri -

Altus

et _____ pá - - - - - ri - et

Tenor

et pá - - - - - ri - et fí - -

Bassus

et pá - ri - et

Andantino $\text{♩} = \text{c. } 80$

mp

5

- et: et vo - cá - bi -

fí - li - um: et vo - cá - bi - tur no -

5

li - um: et vo - cá - bi - tur

fí - li - um: et vo - cá - bi -

5

mf

mf

mf

10

- tur no - men e - - -

- men, no - men e - - - ius

no - men e - ius,

- tur no - men e - - -

10

mp

15

- ius Em - mã - nu - el, — Em - mã - nu - el,

Em - mã - nu - el, — Em - mã - nu - el, — Em -

8 e - ius Em - mã - nu - el, Em - mã -

- ius Em - mã - nu - el, — Em - mã -

15

p *mp* *mf*

20

Em - mã - nu - el, — Em - mã - nu - el, —

- mã - nu - el, Em - mã - nu - el, Em - mã - nu - el.

8 - - - nu - el, Em - mã - nu - el.

- - - nu - el, — Em - mã - nu - el.

20

mf *mp* *poco rall.* *pp*

HODIE CHRISTUS NATUS EST

Today Christ is born; today a Saviour has appeared, alleluia;
today upon earth the angels sing and the archangels rejoice, noe;
today the just are joyful and say: glory to God in the highest,
alleluia, noe.

Luca Marenzio (c. 1553 – 99)

Cantus



Altus



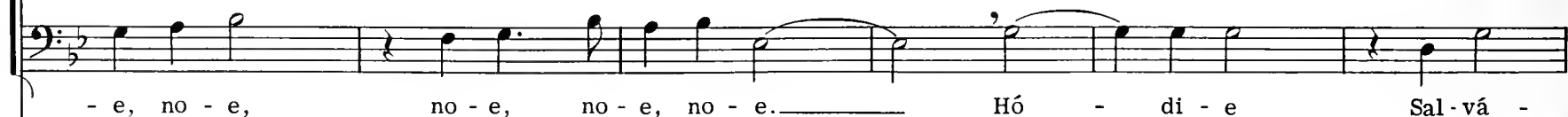
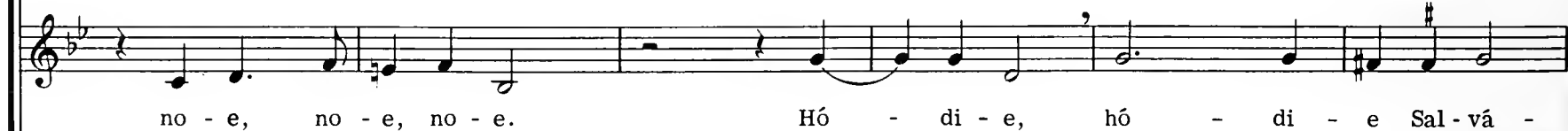
Tenor



Bassus



Andante con moto $\text{♩} = c.96$



15

- tor ap - pá - ru - it, Sal - vá - tor ap - pá - ru - it, al -

- tor, Sal - vá - tor ap - pá - ru -

8 Sal - vá - tor ap - pá - ru - it, Sal - vá - tor ap - pá - ru -

- tor ap - pá - ru - it, Sal - vá - tor ap - pá - ru -

mp *mf* *mf* *mf* *mf*

20

- le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

- it, al - le - lu - ia, al - le - lu - ia, al - le -

8 - it, al - le - lu - ia, al - le - lu - ia, al -

- it, al - le - lu - ia, al - le - lu - ia, al - le - lu -

20

mf

25

- ia. Hó - di - e in ter - ra ca -

- lu - ia. Hó - di - e in ter - ra

8 - le - lu - ia. Hó - di - e, hó - di - e in ter - ra

- ia. Hó - di - e in ter - ra ca - nunt

25

mp *p* *p*

30

- nuntân - ge - li, in ter - ra ca - nuntân - ge - li, ca - nunt

ca - nunt ân - ge - li, in ter - ra ca - nunt

ca - nunt ân - ge - li, in ter - ra ca - nunt

ân - ge - li, in ter - ra ca - nunt ân - ge -

30

mp

mp

mp

35

[illegible]

45

ar - chán - ge - li, no - e, no - e, no - e, no - e. Hó - di - e

- chán - ge - li, no - e, no - e, no - e, no - e. Hó - di - e

- chán - ge - li, no - e, no - e, no - e, no - e. Hó - di - e ex - súl - tant

- li, no - e, no - e, no - e, no - e. Hó - di - e ex - súl - tant

45

a tempo

f

mp

mf

mp

50 ex - sùl-tant ju - sti, ex - sùl-tant ju - sti, di - cén - tes: gló - ri - a

55 ex - sùl-tant ju - sti, ex - sùl-tant ju - sti, di - cén - tes: gló - ri -

8 ju - sti, ex - sùl-tant ju - sti di - cén - tes, di - cén - tes, di - cén -

ju - sti, ex - sùl-tant ju - sti di - cén - tes, di - cén - tes:

50 55

mf *f* *p*

60 in ex - cèl - sis De - o, in ex - cèl - sis

- a in ex - cèl - sis De - o, gló -

8 - tes: gló - ri - a in ex - cèl - sis De -

gló - ri - a in ex - cèl - sis De -

60

p *mp* *mp*

65 De - o,

- ri - a in ex - cèl - sis De - o,

8 - o, gló -

- o, in ex - cèl - sis De - o,

65

70

in ex-cél - sis De - o, al -

in ex-cél - sis De - o, De o, al -

8 - ri - a in ex-cél - sis De - o, al - le - lu - ia, al -

in ex-cél - sis De - o, al -

mf

mf

mf

75

- le - lu - ia, no - e, no - e, no - e, al - le - lu - ia, no - e, no - e, no - e, no - e, no -

- le - lu - ia, no - e, no - e, no - e, al - le - lu - ia, no - e, no - e, no - e, no - e, no -

8 - le - lu - ia, al - le - lu - ia, no - e, no - e, no - e, al - le - lu - ia, no - e, no -

- le - lu - ia, al - le - lu - ia, no - e, no - e, no - e, al - le - lu - ia, no - e, no -

mf

mf

mf

p

80

- e, no - e, al - le - lu - ia, no - e, no - e, no - e, no - e, no - e, no - e, no - e.

- e, no - e, al - le - lu - ia, no - e, no - e, no - e, no - e, no - e, no - e, no - e.

8 - e, no - e, al - le - lu - ia, al - le - lu - ia, no - e, no - e, no - e, no - e.

- e, no - e, al - le - lu - ia, al - le - lu - ia, no - e, no - e, no - e, no - e.

80

mf

cresc.

f

85

rall.

8

DIES SANCTIFICATUS

A hallowed day has shone upon us: let every nation come and adore
the Lord: for on this day a great light has come down to earth.

Cantus G. P. da Palestrina (1525 – 94)

Altus

Tenor

Bassus

Di - es san - cti - fi - cá - tus il - lú - xit no - [bis, no -

Di - es san - cti - fi - cá - tus il - lu - xit no -

Allegro $\text{♩} = c.110$

p *mp*

10

bis, di - es san - cti - fi - cá -

bis, no - bis, di - es san - cti - fi -

Di - es san - cti - fi - cá - tus il - lú - xit

Di - es san - cti - fi - cá - tus

10

p *mp*

15

- tus il - lú - xit no - bis: ve - ní -

- cá - tus il - lú - xit no - bis:

8 no - bis, il - lú - xit no - bis:

il - lú - xit no - bis, il - lú - xit no - bis: ve - ní -

15 *mp* *mf*

20

- te gen - tes, ve - ní - te gen -

ve - ní - te gen - tes, gen - tes, ve -

8 ve - ní - te gen - tes, ve - ní - te gen - tes, ve - ní -

- te gen - tes ve - ní - te, ve -

20 *mf* *mf*

25 30

- tes, et a - do - rá - te Dó - mi -

- ní - te gen - tes, et a - do - rá - te Dó - mi -

8 - te gen - tes, et a - do - rá - te Dó - mi -

- ní - te gen - tes, et a -

25 30 *f* *mf*

35

- num, et a - do - rá - te Dó - mi - num:

- num, et ad - o - rá - te Dó - mi - num:

8 - num, et a - do - rá - te Do - mi - num, Do - mi - num:

- do - rá - te et a - do - rá - te Do - mi - num:

35 *poco rit.*

mp

mp

8

40

qui - a hó - di - e de - scén - dit lux

qui - a hó - di - e de - scén - dit lux ma -

8 qui - a hó - di - e de - scén - dit lux ma -

qui - a hó - di - e

a tempo

p

40

cresc.

mf

mf

45

ma - gna in ter - ris, de - scén - dit,

- gna inter - ris de - scén - dit lux ma - gna in ter -

8 - gna in ter - ris, de - scén - dit lux ma - gna in ter -

de - scén - dit de - scén - dit lux

45

f

mf

50

de-scén - dit lux ma - gna in ter - ris. Haec di - es quam

-ris. Haec di - es quam fe - cit

8 - ris, lux ma - gna in ter - ris. Haec di - es,

ma - gna in ter - ris. Haec di - es,

mp *mf* *mf* *mp*

55 60

fe - cit Dó - mi - nus,

Dó - mi - nus, quam fe - cit Dó - mi - nus, haec di - es quam fe - cit

8 haec di - es quam fe - cit

55 60

haec di -

mp *mp*

65

haec di - es quam fe - cit Dó - mi -

Dó - mi - nus, haec di - es quam fe - cit Dó - mi -

8 Dó - mi - nus, quam fe - cit Dó - mi -

- es quam fe - cit Dó - mi -

mf *poco rit.*

65

70

- nus: ex - sul - té - mus et lae - té - mur in e - a, _____

- nus: ex - sul - té - mus et lae - té - mur in e - a, ex - sul - té - mus

8 - nus: ex - sul - té - mus et lae - té - mur in e - a, ex - sul - té - mus

- nus: ex - sul - té - mus

Allegro $\text{♩} = \text{♩}$

70

mf *mp*

75 80

et lae - té - mur in e - a, ex - sul - té - mus et lae -

et lae - té - mur in e - a, ex - sul - té - mus et lae -

8 et lae - té - mur in e - a, ex - sul - té - mus et lae -

et lae - té - mur in e - a, ex - sul - té - mus et lae -

75 80

mp *f*

85

- té - mur in e - a. _____

- té - mur in e - a, ex - sul - té - mus et lae - té - mur in e - a.

8 - té - mur in e - a, ex - sul - té - mus et lae - té - mur in e - a

- té - mur in e - a, ex - sul - té - mus et lae - té - mur in e - a.

85

mf

OMNIS MUNDUS JOCUNDETUR

Let all the world rejoice at the birth of the Saviour, whose chaste mother conceived him at the word of Gabriel: let us be glad and celebrate today with sonorous voices and sincere hearts. Christ is born of the Virgin Mary: be happy; let us therefore be glad and rejoice.

Michael Praetorius (1571 – 1621)

Cantus

O - mnis mun - dus jo - cun - dé - tur na - to sal - va - tó - re; ca - sta ma -

Altus

O - mnis mun - dus jo - cun - dé - tur na - to sal - va - tó - re; ca - sta ma -

Tenor

O - mnis mun - dus jo - cun - dé - tur na - to sal - va - tó - re; ca - sta ma -

Bassus

O - mnis mun - dus jo - cun - dé - tur na - to sal - va - tó - re; ca - sta ma -

Andante leggiero $\text{♩} = c.76$

mf *mp*

10

- ter quem con - cé - pit Ga - bri - é - lis o - re: so - nó - ris vó - ci - bus, sin - cé - ris mén - ti - bus,

8

- ter quem con - cé - pit Ga - bri - é - lis o - re: so - nó - ris vó - ci - bus, sin - cé - ris mén - ti - bus,

10

mf *p*

ex-sul-té-mus et lae - té-mur hó-di - e, hó-di - e, hó-di - e. Chri-stus na-tus ex Ma-rí - a

ex-sul-té-mus et lae - té-mur hó-di - e, hó-di - e, hó-di - e. Chri-stus na-tus ex Ma-rí - a

8 ex-sul-té-mus et lae - té-mur hó-di - e, hó-di - e, hó-di - e. Chri-stus na-tus ex Ma-rí - a

ex-sul-té-mus et lae - té-mur hó-di - e, hó-di - e, hó-di - e. Chri-stus na-tus ex Ma-rí - a

mf *cresc.* *f* *mp*

15 vír-gi-ne, vír-gi-ne, vír-gi-ne, vír, - - vír-gi - ne: gau-dé-te, gau-dé - te, gau-de-â-mus

vír-gi-ne, vír-gi-ne, vír-gi-ne, vír, - - vír-gi - ne: gau-dé-te, gau-dé - te, gau-de-â-mus

8 vír-gi-ne, vír-gi-ne, vír-gi-ne, vír, - - vír-gi - ne: gau-dé-te, gau-dé - te, gau-de-â-mus

vír-gi-ne, vír-gi-ne, vír-gi-ne, vír, - vír-gi - ne: gau-dé-te, gau-dé - te, gau-de-â-mus

15 *poco dim.* *pp* *mf* *f* *mf*

20 et lae - té-mur í-ta-que, í-ta-que, í-ta-que, í-ta, í-ta, í-ta, í-ta; í - ta - que. 25

et lae - té-mur í-ta-que, í-ta-que, í-ta-que, í-ta, í-ta, í-ta, í-ta; í - ta - que, í - ta - que.

8 et lae - té-mur í-ta-que, í-ta-que, í-ta-que, í-ta, í-ta, í-ta, í-ta; í - ta - que, í-ta - que.

et lae - té-mur í-ta-que, í-ta-que, í-ta-que, í-ta, í-ta, í-ta, í-ta; í - ta - que, í-ta - que.

20 *mf* *p* *f* *sempre f* *poco rall.* 25

PROPE EST DOMINUS

The Lord is near to all those who call on him truthfully.
He will grant the wishes of those who fear him, hear their
petition and save them. (Ps. cxlv, 18-19)

Jacob Regnart (1544 – 1599)

Discantus

Pro - pe est Dó - mi - nus ó - mni-bus

Altus

Pro - pe est Dó - mi - nus ó - mni-bus in - vo -

Tenor

Bassus

Allegro $\text{♩} = c.100$

5

in - vo - cán - ti - bus e - um, ó - mni - bus in -

- cán - ti-bus e - um, (b) ó - mni - bus in - vo - cán - ti -

ó - mni-bus in - vo - cán - ti - bus e - um, pro - pe

ó - mni-bus in - vo - cán - ti-bus e - um, pro - pe est Dó -

5

10

- vo - cân - ti - bus e - um, _____ in - vo - cân - ti -

- bus e - um, ó - mni-bus in - vo - cân - ti-bus

8 est Dó - mi - nus ó - mni-bus in - vo - cân - ti-bus e - um

- mi - nus ó - mni-bus in - vo - cân - ti - bus e - um, in -

10

15

- bus e - um in ve - ri - tá - te, in ve - ri - tá - te,

e - um, in - vo - cân - ti - bus e - um in ve -

8 in - vo - cân - ti - bus e - um, in - vo - cân - ti -

- vo - cân - ti - bus e - um in ve - ri - tá - te, in

15

mf

mf

20

in ve - ri - tá - te. Vo -

- ri - tá - te, in ve - ri - tá - te. Vo - lun - tá - tem

8 - bus e - um in ve - ri - tá - te. Vo - lun - tá -

ve - ri - tá - te, in ve - ri - tá - te.

20

p

25

- lun - tá - tem ti - mén - ti - um se fá - ci - et, vo - lun - tá -

ti - mén - ti - um, vo - lun - tá - tem ti -

8 - tem ti - mén - ti - um se, vo - lun - tá - tem ti - mén - ti - um se fá - ci - et,

Vo - lun - tá - tem ti - mén - ti - um se, vo - lun - tá - te ti -

25

p

mp

30

- tem ti - mén - ti - um se, ti - mén - ti - um se fá - ci - et, fá -

- mén - ti - um se fá - ci - et, fá

8 vo - lun - tá - tem, vo - lun - tá - tem ti - mén - ti - um

- mén - ti - um se, vo - lun - tá - tem ti - mén - ti - um se fá - ci - et

mf

35

- ci - et, et de - pre - ca - ti - ó - nem e - ó -

- ci - et, et de - pre - ca - ti - ó - nem e - ó -

8 se fá - ci - et et de - pre - ca - ti - ó - nem e -

35

poco rall. *p a tempo*

et de - pre - ca - ti - ó - nem e -

40

- rum ex - aú - di - et, sal -

- rum ex - aú - di - et, sal - vos fá - ci - et e -

8 - ó - rum ex - aú - di - et, sal - vos fá - ci - et e -

- ó - rum ex - aú - di - et, sal - vos fá - ci - et

40

mf

mf

45

- vos fá - ci - et e - os, sal - vos fá - ci - et

- os, sal - vos fá - ci - et e - os, sal -

8 - os, sal - vos fá - ci - et e - os, sal - vos

e - os sal - vos fá - ci - et e - os, sal - vos fá - ci - et e - os, sal -

45

f

f

50

e - os, sal - vos fá - ci - et, sal - vos fá - ci - et e - os.

- vos fá - ci - et e - os, sal - vos fá - ci - et e - os.

8 sal - vos fá - ci - et e - os, sal - vos fá - ci - et e - os.

- vos fá - ci - et e - os, sal - vos fá - ci - et e - os.

mp

mp

rall.

p

AVE MARIA

Hail full of grace, the Lord is with you; blessed are you among women,
and blessed is the fruit of your womb. (Luke. i, 28, 42).

Cornelius Verdonck (1563 – 1625)

Cantus 5

Altus

Tenor

Bassus

A - ve grá - ti - a ple - na,

Moderato $\text{♩} = c. 88$ 5

mp

10

Dó - mi - nus te - cum, be - ne - dí - cta tu in mu - li -

Dó - mi - nus te - cum, be - ne - dí - cta tu in mu - li -

10

mf *p*

15

- é - ri - bus, be - ne - dí - cta tu in - ter

- é - ri - bus, be - ne - dí - cta tu in - ter

8 - é - ri - bus, be - ne - dí - cta tu in - ter

- é - ri - bus, be - ne - dí - cta tu in - ter

poco rall.

mf a tempo

20

mu - li - é - res, in - ter mu - li - é - res, et be - ne - dí -

mu - li - é - res, in - ter mu - li - é - res, et be - ne - dí

8 mu - li - é - res, in - ter mu - li - é - res, et be - ne - dí

mu - li - é - res, et be - ne - dí

mp

20

mp

p

25

- ctus fru - ctus ven - tris tu - i, fru - ctus ven - tris tu - i.

- ctus fru - ctus ven - tris tu - i, fru - ctus ven - tris tu - i.

8 - ctus fru - ctus ven - tris tu - i, fru - ctus ven - tris tu - i.

- ctus fru - ctus ven - tris tu - i, fru - ctus ven - tris tu - i.

25

mp

poco rall.

pp

NE TIMEAS MARIA

Do not be afraid, Mary, for you have found favour with the Lord.
See: you will conceive and give birth to a son; and he shall be
called the Son of the Most High. (*Luke*, i, 31-2)

Tomas Luis de Victoria (c. 1548–1611)

Cantus

Altus

Tenor

Bassus

Andante $\text{♩} = \text{c.}92$

Ne tí - me - as Ma - rí - - -

Ne tí - me - as Ma - rí - a, - - -

Ne

Ne

5

10

- a, - - - ne tí - me - as, ne tí - me-as

ne tí - me - as, ne tí - me-as Ma - rí - a, Ma -

8 tí - me - as Ma - rí - a, ne tí - me - as Ma -

10

mp

mf

mf

mf

Ma - rí - a: in - ve-ní - sti e - nim grá - ti -

ri - a: in - ve-ní - sti e - nim grá - ti -

8 - rí - a: in - ve-ní - sti e - nim grá - ti -

- rí - a: in - ve-ní - sti e - nim grá - ti -

15

p

mp

- am, in - ve-ní - sti e - nim grá - ti - am -

- am, in - ve - ní - sti e - nim grá - ti - am, grá - ti - am -

8 - am, in - ve-ní - sti e - nim grá - ti - am, grá - ti - am a -

- am, in - ve - ní - sti e - nim grá - ti - am a -

20

mp

mf

mf

25

30

a - pud Dó - mi-num, a - pud Dó - mi - num:

a - pud Dó - mi-num, a - pud Dó - mi - num:

8 - pud Dó - mi-num, a - pud Dó - mi - num: ec - ce, -

25

30

f

mp

mp

f

35

ec - ce con - cí - pi-es, ec - ce con - cí - pi - es, in ú -

ec - ce con - cí - pi-es, ec - ce con - cí - pi - es, in ú -

8 ec - ce con - cí - pi - es, in ú -

- ce, ec - ce con - cí - pi - es,

35

mp

p

40

- te - ro, in ú - te - ro

- te - ro, in ú - te - ro, in ú - te - ro et

8 - te - ro, in ú - te - ro, in ú - te - ro et pá - ri-

in ú - te - ro, in ú - te - ro et pá - ri-

40

mp

mf

p

45

et pá - ri-es fí - li - um;

pá - ri-es fí - li - um, et pá - ri-es fí - li - um; et pá - ri-es fí - li - um;

8 - es fí - li - um, et pá - ri-es fí - li - um, fí - li - um;

- es fí - li - um, et pá - ri-es, fí - li - um;

45

mf

50

mf

55

et vo - cá - bi - tur Al - tís - si - mi fí -

et vo - cá - bi - tur Al - tís - si - mi fí - li -

8 et vo - cá - bi - tur Al - tís - si - mi fí -

et vo - cá - bi - tur Al - tís - si - mi fí - li - us,

55 *mp*

p *mp*

60

- li - us, Al - tís - si - mi fí - li - us, Al - tís - si - mi fí -

- us fí - li - us, Al - tís - si - mi fí - li - us, Al -

8 - li - us, Al - tís - si - mi fí - li - us, Al - tís - si - mi fí -

Al - tís - si - mi fí - li - us, Al - tís - si - mi fí - li - us, Al -

60 *mf* *f* *mf*

mf

65 70

- li - us.

- tís - si - mi fí - li - us, Al - tís - si - mi fí - li - us.

8 - li - us, Al - tís - si - mi fí - li - us.

- tís - si - mi fí - li - us, Al - tís - si - mi fí - li - us.

65 70

mp *dim.* *p*

mp

EDITOR'S NOTES

In the Tridentine rite, Advent and Christmas, together with "Time after Epiphany", comprise the Christmas cycle of liturgical year, being known respectively as the Preparation, the Celebration and the Prolongation. Advent, which contains four Sundays, begins on the Sunday nearest the feast of St. Andrew (30 November) and extends to Christmas Eve. It is a penitential season, though not to the same degree as Lent. The liturgical colour is violet, and the *Gloria* of the mass and the *Te Deum* of matins are omitted except on feasts. Flowers are not permitted on the altar, the organ is silent during the Office and preferably during mass also. The rules concerning flowers and the organ are waived for the Third Sunday of Advent, *Gaudete Sunday* (the Lenten counterpart being the Fourth Sunday or *Laetare Sunday*), when the liturgical colour is changed to the more festive rose. The same relaxation of rules applies to Christmas Eve, though the colour remains violet. Amongst the other liturgical changes are the one in the dismissal, with *Ite missa est* being replaced by *Benedicamus Domino*, and the one in the antiphon to Our Lady, where the Pentecostal *Salve Regina* is succeeded by *Alma Redemptoris*, which in turn alters to *Ave Regina Caelorum* on the feast of the Purification (2 February).

The Christmas season begins with the vigil of Christmas Day and ends on the octave day of the Epiphany (13 January), though in the sanctoral cycle or proper of the saints it ends with the Purification. The liturgical colour is white and full solemnity is restored. The most important feasts in this season are Christmas Day itself, when three masses with separate propers are permitted: midnight, dawn and "during the day"; the Circumcision (1 January), which commemorates three feasts: the octave day of Our Lord, the Mother of God, and the Circumcision; and the Epiphany, liturgically one of the three greatest feasts of the year, which celebrates the visit of the Magi, the wedding at Cana and the baptism of Christ. Among the other important seasonal feasts are St. Stephen (26 December), St. John the Evangelist (27 December) and the Holy Innocents (28 December). It should be noted that the Holy Name and the Holy Family were only local feasts in the Renaissance and were not given universal status until the 18th and 20th centuries respectively. The third part of the cycle, "Time after Epiphany", which has a maximum of six Sundays, lasts from 14 January to Septuagesima (to 2 February in the sanctoral cycle), and is an extension of Christmastide in which the divinity of Christ is affirmed. The liturgical colour is green, being the prevailing colour of nature and an emblem of hope.

Most of the Latin books of motets published in the Renaissance, whether under the title of *Motectae*, *Cantiones Sacrae* or something similar, were grouped chronologically according to the seasons and feasts of the year. Motets for Advent and Christmas were invariably included, usually based on the proper of the mass or the office of a particular Sunday or feast. Thus a strong corpus of Renaissance motets for Advent and Christmas has survived, providing a tradition which is, in its own way, as important as the Christmas carol is for the mediaeval period. The texts and their treatment are extremely wide-ranging for both seasons, varying from quiet and restrained mysticism to unalloyed ebullience, even for Advent, with joyous successions of alleluias being very frequent. Motets commemorating the Virgin are also very common because of her importance in the Incarnation, and in view of the fact that although the feasts of the Annunciation and Visitation were celebrated outside the Advent period (25 March and 1 July) the scriptural passages on which they are based frequently recur in Advent (e.g. *Ne timeas Maria* and *Dixit Maria*).

The twelve motets in this volume are all for four mixed voices, and are equally divided between Advent and Christmas (vid. *Table of use* below). They are also derived from a wide area of Western Europe, the twelve composers represented here being distributed nationally as follows: Flemish, five (Clemens non Papa, Compère, Isaac, Jacques Regnart, Verdonck); German, two (Hassler, Praetorius); Italian, two (Marenzio, Palestrina); Spanish, two (Guerrero, Victoria); English, one (Byrd). The Flemings are strongly represented because of their pre-eminence, especially in the earlier Renaissance, and because in many cases they spent most of their lives in other countries and are therefore not particularly strongly identified with their mother country. Thus, Clemens non Papa spent his early years in Paris, Compère composed a number of his works in Milan, Isaac travelled widely through Europe, with long sojourns in Italy and Germany, Regnart was in Vienna, Prague and Innsbruck, and only Verdonck seems to have remained in his native land.

The first motet in this volume, *O Magnum Mysterium* (no. 8 of *Gradualia*, Book II, London, 1607) by William Byrd, is one of the many famous settings of this text (cf. Victoria's in the Spanish volume and Willaert's in the Flemish). The motet has a second part, *Beata Virgo*, with a verse section, *Ave Maria*, the whole text now forming the fourth responsory for Christmas Day, but originally belonging to the office of the Circumcision. Robert Stevenson has noted (*Spanish Cathedral Music in the Golden Age*, pp. 438, 474) that Victoria's motet has affinities with his *Vere Languores* of Maundy Thursday, probably because it was intended for the Circumcision, a less joyful feast than Christmas, especially since it foreshadows the shedding of Christ's blood on the cross. The same observation could be applied to Byrd's motet, with its mainly minor tonality, particularly noticable in the sustained and rather muted opening of the three lower voices. The work has a well controlled depth of feeling, with skilfully handled modulation and poignant syncope typical of Byrd, reserved mainly for the tenor line. Particularly eloquent is the section "ut animalia" with the paradox and antithesis of the words ably conveyed by the fugal pattern of descending fourths and the sudden introduction of the naturalised F's.

The work of Clemens non Papa is still insufficiently known. His *Magi Veniunt* (no. 7 of *Cantionum Sacrarum, Liber Primus*, Pierre Phalèse, 1559), the first part of a double motet, indicates some of the skill, inventiveness and individuality which marks his work, even though within a conventional framework. The motet is mainly fugal, with shapely, smooth and economical phrases, skilful overlapping of fugal points, and a fine sense of climax for each part of the text. Clemens reserves homophony for the last section, "et venimus muneribus" with a final monosyllabic "adorare Dominum". The mood of the piece strikes a balance between the joy of the melodic phrases, the reverential solemnity of the Dorian mode, reinforced by the frequent use of the bare fifth, and the occasional minor cadences (unless these should be editorially raised to major); while a touch of astringency is supplied by a few unprepared dissonances. It should be noted that the tenor E of bar 19, 3rd beat, is lacking in the original.

Loyset Compère, c.1455-1518, was a contemporary of Josquin des Prés, and, like him, a pupil of Ockeghem. Among

his compositions are “substitution masses” or “*motetti missales*”, whereby a cycle of usually eight motets replace all or part of the ordinary or proper of the mass, i.e., the Introit, Gloria, Credo, Offertory, Sanctus, Elevation (pre or post), Agnus Dei and Deo Gratias. This practice was common in Milan and seems to derive from the Ambrosian liturgy. In the case of the present motet, *Verbum Caro* (from *Missa Hodie Nobis de Virgine*, Gafori Codices, MS. 2269, ff.171v. - 179, Archivio generale della veneranda fabbrica del Duomo, Milan), the text replaces the whole section of the *Sanctus* from the first “Hosanna” to the end. While the first part of the *Sanctus* is fairly ornate and quite contrapuntal, the *Verbum Caro* is almost entirely homophonic and monosyllabic, with each syllable dwelt on by use of the *fermata*, a practice very similar to that often used by Josquin des Près, and entirely suitable to a phase of the mass so close to the consecration. As with Josquin, the simple chording is given interest by the use of some unpredictable cadences. The mass from which the motet is taken is dated c. 1475, but the extant manuscript is a couple of decades later.

Francisco Guerrero’s *Rorate Caeli* (no. 4 of *Motteta Francisci Guerrerii*, Venice, 1570) is the second part of a double motet, the first part, *Canite Tuba*, having been published in the 4-part Spanish motets in this present series. Set, like the first part, in the Dorian mood, it is less exuberant than the five-part Palestrina setting which it predates. There are similarities, however in the opening ascending passages, the melismas on “nubes” and the use of trios in homophonic style for “aperiatur” and “et germinet”. Some of the trios contain the most intense moments in the piece, as in the high-lying “et salutare tuum da nobis” (bars 42-4). The section from “Veni Domine”, virtually the same as in *Canite Tuba*, with its succession of descending invocations in differing combinations of voices, conveys a mood of almost desperate anticipation, with energies spent by the final “noli tardare”, which dies away into an octave and a bare fifth. All in all, this is a very compelling though somewhat austere setting.

Hans Leo Hassler’s *Dixit Maria* (*Cantiones Sacrae*, Augsburg, 1591) is still a very popular and much performed piece, as is also the mass which is based on it. It is a gentle and genial piece in the Ionian mode with well finished though somewhat trite cadences. The opening fugue is transparent and is given a considerable amount of “air”. Then follows the homophonic statement “Ecce ancilla Domini”, repeated at a higher pitch for emphasis, succeeded by a quick *stretto* fugue while the bass is firmly anchored on the dominant. The “Ecce ancilla” section is then repeated, with a final high-pitched “secundum verbum tuum” for a resounding conclusion. As with many Hassler pieces, the motet is remarkably tuneful, though a little repetitive, a shortcoming more noticeable in the mass of that name.

The set of propers for the liturgical year set by Heinrich Isaac are a model of practicality and economy and must have provided very acceptable alternatives to the plainsong on which they are all closely based and by which they are introduced by way of intonation. Two have already been used in the 4-part Flemish volume in this series. The one selected here, *Ecce Virgo Concipies* (*Primus Tomus Coralii Constantinus*, Nürnberg, 1550) is the communion for the Fourth Sunday of Advent. After the intonation the *cantus firmus* is freely paraphrased in the cantus, while the other parts move fairly independently until “Emmanuel”. Then the voices are paired, upper being contrasted against lower, with the cantus singing in canon with the tenor and the alto with the bass, all parts eventually joining forces. The word “Emmanuel” is obviously the focal point of the motet, and is frequently repeated, the musical effect being that of a peal of bells heralding the Messiah.

Luca Marenzio’s motets are frequently madrigalian in their liveliness. The *Hodie Christus Natus Est* (no. 1 of *Motecta Festorum Totius Anni*, Rome, 1585) is no exception, and bears favourable comparison with better known settings of this text, notably those by Palestrina and by Sweelinck. Marenzio makes the fullest use of all four parts, and employs a wide range of polyphonic techniques to convey the different connotations of the text. There is a rhythmic impetus and melodic vivacity which keeps the piece on the move and vibrant until the final chord. The sense of movement is evident from the very beginning, and it is illuminating to compare the treatment of the very word “hodie” with that in Marenzio’s *O Rex Gloriam* and *Tribus Miraculis* (in the volume of Italian 4-part motets) where it becomes an almost static rendezvous point before the voices move off again. The word occurs at four different points in the present text and is nowhere treated in the identical way. The motet has stylistic features common to other settings of the text, for example, the quick, monosyllabic acclamations of “noe, noe” and “alleluia”, and the melismatic runs as word-painting for “canunt”. Marenzio also uses a change of tempo to quick triple time for “laetentur archangeli”, a device he might have gleaned from Palestrina’s 8-part setting, published a few years earlier. The motet is nevertheless distinctive and well-integrated despite possible borrowings.

Palestrina’s *Dies Sanctificatus* (no. 1 of *Motecta Festorum Totius Anni*, first published 1563) is a clean-cut, forceful and simply conceived motet which gradually gathers momentum. The first major section ends strongly with all voices coming together for “adorate Dominum” and concluding in a Phrygian cadence, after which there is a break and a temporary move into A minor before a succession of major chords appear for “descendit”, where Palestrina reinforces the meaning of the word by making each part drop a fifth. In like manner, the phrase “lux magna in terra” begins in the highest compass in each voice, with the first syllable of “magna” as the top note, and then moves stepwise down the scale to “terris”. The next section, “haec dies” echoes in some degree the opening of the motet, with all parts coming together before launching into the triumphant homophonic final section in triple time. Palestrina is usually very sparing in his use of triple time, so that when it does appear it is all the more effective, as Viadana seems to have noticed, for the triple section of his *Haec Dies* seems highly indebted to the ending of the *Dies Sanctificatus*; and Palestrina himself based one of his masses on the motet.

Michael Praetorius had a special genius for providing rich, varied and highly singable versions of German carols, and his arrangement of the Latin carol, *Omnis Mundus Jocodetur* (no. 93 of *Musae Sioniae*, part 5, Wolfenbüttel, 1607) is a particularly sensitive realisation, though the bass line requires some gymnastic ability. The carol opens with a repeated music statement in lengthened notes. Then it moves into a springy dance rhythm in halved note values, yet without losing the delicacy required for “virgine” a word enhanced by having virtually the only melisma in the whole piece, as if supplying a momentary meditation before the dance of joy continues. It should be noted that the *Omnis Mundus* tune is used by Paminger also in his virtuoso *Christmas Motet*.

Jacques or Jacob Regnart seems to have had a very high reputation in his time, both as a composer and as a choir-master, and led a very full musical life in the German States in the late 16th century. His large output of sacred music includes thirty masses for eight to ten voices, and one hundred and fifty motets. His *Prope Est Dominus* (*Aliquot*

Cantiones Vulgo Motecta Appellatae, Nuremberg, 1577) is part of a double motet, the second part being *Custodit Dominus*. The piece is striking, with fairly short, vigorous phrases, a considerable amount of syncopation in every part, even from the outset, and a constant alternation of major and minor chords. The mode shifts mainly between the Dorian and the Aeolian, the flattened sixth is prevalent, and the final cadence is Phrygian. The prevalent emotive effect thus appears to be one of a "fearful joy" in which the gladness of the expectation of Christ's coming has to be tempered by the need for rigorous penance and reverential awe.

Cornelius Verdonck (1563-1625) was better known for his secular music, the madrigals being especially popular in England, and his output of sacred music is rather sparse. His earliest known composition appears to be the *Ave Gratia Plena*, which was first published in an unusual way, as part of an engraving of Jan Sadeler (1584) based on a painting of Martin de Vos. The motet is a beautifully austere and compact antiphon to the Virgin which is mainly homophonic with melismas sparingly but effectively used as, in the rising and falling phrases of the upper voices for "mulieribus" (bars 11-14). The beginning and end are in the Aeolian mode, but there are unusual changes of mode, as in the opening of the third section, "benedicta tu" (bar 15). Some enlivening pieces of syncopation are also used to give rhythmic variety, as in bar 9, when all parts come in against the tactus, and elsewhere, in the tenor and alto lines (e.g., alto, bars 12-13, 20-1, 25-6; tenor, bars 3-4, 10-11, 13-14, 19-20, 23-4, 27-8).

The last work in this volume, Victoria's *Ne Timeas Maria* (first published *Motecta*, Venice, 1572), is one of the most touching and tender Renaissance motets to the Virgin, and is worthy to stand beside Victoria's 4-part *Ave Maria* and Palestrina's 4-part *Alma Redemptoris*. The motet is serene yet with a sense of climax, melifluous without cloying, extended without flagging. It demonstrates once again that Victoria is fully able to use a conventional framework for conveying the spirit and meaning of his text in a comprehensive and inventive way. Set in the Ionian mode, the motet opens with a gentle fugue which communicates the idea of the archangel gently stealing upon the Virgin's consciousness, and then gathers force and animation with "invenisti gratiam". A sense of wonderment and grandeur is given in the new section with the high-lying exclamation "ecce concipies", which lightens into mainly trio passages for "in utero" and "paries filium", the latter containing (bars 46-7) an exquisite pattern of rising and falling six-three chords. Then follows a brief homophonic section, "et vocabitur", in lengthened notes before the final and sequential meditation, "Altissimi filius".

Table of use according to the Tridentine Rite

Motet	liturgical source	seasonal and festal use
O Magnum Mysterium	Formerly Resp., <i>Circumcision</i> , now 4th Resp. Matins, Christmas	Christmas, Circumcision
Magi Veniunt	6th Resp. Matins, Epiphany	Epiphany
Verbum Caro Factum Est	8th Resp. Matins, Christmas	Christmas, General
Rorate Caeli	Frequently Ant. for Advent; Introit and Allel. 4th Advent	Advent
Dixit Maria	Ant. Annunciation, Advent	Annunciation, Advent
Ecce Virgo Concipiet	Communion, 4th Advent	Advent
Hodie Christus Natus	Ant. Magnificat, Christmas	Christmas
Dies Sanctificatus	Allelulia, Mass during day, Christmas	Christmas
Omnis Mundus	Not liturgical	Christmas
Prope Est Dominus	Gradual, 4th Advent	Advent
Ave Maria	Offertory 4th Advent. Also Ant.	Advent, Feasts of Virgin
Ne Timeas Maria	Ant. Magnificat, 1st Advent; 3rd Ant. Annunciation	Advent, Annunciation

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